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ART SMUGGLING EXPLAINED

In a long and interesting story published Sunday last in the magazine section of the N. Y. Herald, entitled "Mystery of Russian Imperial Jewels to Be Solved," another mystery which involved the arrest last July and subsequent conviction and jail sentence of one William Macbeth for having smuggled a number of valuable old paintings into this country from Russia, is partly cleared. It will be recalled that the published story of Macbeth's arrest on the charge of having smuggled pictures greatly mystified the art world, and the fact that he bears, or claims to bear, a similar name to that of the late founder of the old and widely known art house of William Macbeth (Inc.) caused that reputable firm much annoyance, but, of course, no direct injury, owing to its high reputation.

It now appears from the Herald story that this William Macbeth was an agent for one Montefiore G. Kahn, who on June 6 last surrendered to the Government, through his attorney, Mr. David C. Myers, a lot of costly jewels which it is thought by the Federal authorities formerly belonged to, or are possibly still, the property of the Czarina of Russia.

The story of William Macbeth and the smuggled pictures as told by the Herald follows: "Early in July William Macbeth was arrested in Brooklyn charged with having brought 25 paintings into the U. S. without declaring them. These paintings were said to be the property of Montefiore G. Kahn, Macbeth having acted as his agent.

"Macbeth arrived in this country on the Bergensfjord Nov. 6, 1917, and was charged with having brought the paintings in his baggage at that time. These paintings he had placed in the custody of Mr. David L. Herman of 265 W. 73 St. Kahn had a high opinion of the paintings, it was said, and wanted Herman to dispose of them for a half million or so. One of the strange features of the story is that since most of the paintings were old, they would have been admitted free of duty if declared. There was one new picture, however, and this was dutiable. The most valuable painting of the group is declared to be an original Lucas Cranach. These pictures are also to be included among the bargains which the Bolsheviks have thrown upon the streets in Russia. They were purchased, it is said, for the sum of \$1,000, having been taken from the walls of a hotel that was a fashionable and luxurious place in the days before the proletariat banished fashion and luxury from Petrograd. The value which has been placed upon the pictures by 'experts' in this country is \$15,000. When Herman learned of the method of entry of these pictures he turned them over to the authorities and they have now joined the jewels in the stores.

* * *

"Through innumerable channels official inquiries about the Czar's jewels and the Petrograd pictures are still being conducted. It is thought that there may be other jewels not yet accounted for, and it has been suggested that the episode of the Czar's jewels is merely an initial operation in an international scheme for trafficking in the scattered and unguarded valuables taken from Russian royalties and nobles. The courts of Newark, Brooklyn and New York are concerned in the case as it now stands, for some of the jewels were taken in Hoboken and some in New York, and the arrest of Macbeth took place in Brooklyn. The fact that the jewels have been found to be of less value than at first supposed in no way impairs the claim that they were of royal ownership.

THE MEMLINGS IN BRUGES

"In all the newspaper correspondence from Bruges since its evacuation by the Germans the other day," says Mr. W. H. Downes in the Boston Transcript, "we have seen no specific mention of the fate of the works by Hans Memling which were for so many years the chief artistic treasures of the town and the most enchanting examples of northern primitivism in Europe. What, we wonder, has been done with these exquisite works of the rare master of old Bruges? Have they been 'removed' by the German robbers to a 'place of safety'? And shall we ever see them again in their quaint and congenial home in the little hospital in Bruges? Not all the Flemish masterpieces in Ghent and Antwerp and Brussels could make up for the loss to the world of the Bruges Memlings, which are among the most valuable of European art treasures.

PLAN SOLDIERS' MONUMENT

A suggestion for the building of a war monument in N. Y. Bay near the Statue of Liberty to N. Y. City soldiers who lost their lives in the war was offered at a recent meeting of the Directors of the Army and Navy Service Station of the Young Men's Democratic League. It was proposed to have the military memorial face the statue, and a committee was appointed to start a movement for its erection.

Frank D. Shelley, President of the League, has applied to the War and Navy Departments for complete lists of the names of men from this city who have perished in the war. As a further honor to soldiers and sailors, the League will petition to have the name of Battery Park changed to "Heroes' Park."

SCULPTORS PLAN VICTORY ARCH

A committee of 10 has been named by the National Sculptors' Association to pass on designs for a "Victory Arch" to be erected in Madison Square.

Those on the committee are Paul Bartlett, Herbert Adams, D. C. French, August Lukeman, H. A. MacNeill, A. Sterling Calder, Chester Beach, John Flannagan, James Fraser and A. S. Weinman. When this committee finally selects a design for the arch or monument it will be passed upon by the Mayor's committee.

DUTY ON A REPLICA

The board of U. S. general appraisers, in a suit just decided, has reached the conclusion that a third portrait of the late Thomas H. Huxley, by John Collier, cannot, under the tariff law, be given free entry as an original oil painting, in spite of the claim of the artist and the importer that the work in controversy differs in some details from the two earlier portraits of the same man made by the same painter. Mr. B. H. Behrend of Boston is the importer of the portrait. It is said that the issue will be carried to the U. S. Court of Customs Appeals in Washington for further adjudication.

After the appraiser of the port of New York had examined the work, he advised the collector of the port that the canvas was not an original oil painting, within the meaning of the free list, and advised that the Government take a 15 per cent. duty on it under the provision of the law which establishes that rate on replicas or reproductions. The collector thereupon demanded the duty, which was paid under protest, and an appeal was made to the general board. At the trial, J. Stuart Tompkins, who appeared in behalf of Mr. Behrend, the purchaser, put in evidence an affidavit from Mr. Collier, in which he stated:

"The painting is entirely my own production and was produced at London, England, during the year 1915. I do further make oath and say that, in my opinion, the aforesaid painting is an original work,



SATYR IN THE HOUSE OF THE PEASANT

Jan Lys (1570-1629)

Recently destroyed by fire in Sackville Gallery, London

PAINTER IN WRATH

The following story came to the ART NEWS from reliable source and as truth. It seems that on a recent afternoon, one of the well known New York painters, while visiting an equally well known gallery on the Avenue, was accosted by the dealer, thus—"Mr. _____, would you kindly step into the private room? A gentleman has a picture there which, he says, was painted by you. Would you come and identify it?"

The artist followed the dealer, and the moment his eye fell upon his own supposed work, he exclaimed with heat: "I never painted that picture!" The owner, who was present, spoke up directly and with vigor: "Well, that's all very well, but can you prove it by law?" As the artist hesitated, the owner went on: "Well, you'll have to prove it by law; it's all right for you fellows to come along and when you see how bad a picture of yours is, to disclaim having painted it, and at the same time create an impression that your works are worth imitating—but you'll have to prove it by law."

The artist suddenly drew himself up and declaring: "I will prove it!" drew back his foot and sent his boot tearing through the canvas. Then, turning to the owner said: "There, now, take it to court and prove that I painted it; take it away now and take yourself away before I throw you down the stairs."

John S. Sargent, who came to America to superintend the installation of his new decorations in the Boston Public Library, has arrived safely in London and is now at work in his studio in Tite St., Chelsea.

and that it differs in certain respects from the portrait painted by me of Professor Huxley when he was alive. This first portrait is in the possession of D. Henry Huxley, and also from the portrait of Professor Huxley painted by me which is in the National Portrait Gallery, London, England."

The appeal was overruled by the court on the ground that the work in question must be a copy or replica of the original portrait of Huxley.

SCULPTOR PLACES ART FIRST

Because he has constantly refused to change his statue of Germany at the Custom House and rename it "Belgium," Albert Jaegers, sculptor, has come in for much criticism. He defended himself at the meeting of the National Sculptors' Association at No. 215 W. 57 St., Tuesday night, and in a letter to Secretary McAdoo, wrote:

"I will not change the statue for a little camouflage. To an artist this plan is impossible. Merely to change the name from Germany to Belgium would not change the idea of the statue. I would not so humiliate myself, although I have been exposed to sharp criticism."

Giuseppe Piccirilli is now working on the alterations to the statue.

SOROLLA PAINTING WAR PICTURE

Sorolla, in his studio at Valencia, Spain, is at work at present on a large painting representing the reciprocal friendship between France and America. The composition portrays Lafayette's expeditionary force to the U. S., and also, it is understood, the American Expeditionary Force to France, under Gen. Pershing.

RARE PICTURE DESTROYED

The destruction by fire in a recent conflagration, which gutted the Sackville Galleries in Sackville St., London, of a remarkable example of Jan Lys, the little known old Flemish painter, entitled "A Satyr in the House of a Peasant," and which is reproduced on this page, is a loss to the art world, as examples of the artist who was, in a way, a Northern Caravaggio and preceded Rembrandt both as a painter and etcher, are extremely rare.

Dr. Tancred Borenius has an interesting and important notice of the destroyed picture and of the painter in the October "Burlington Magazine," which follows:

"The work of Jan Lys forms undoubtedly a most fascinating episode in the history of Seicento painting; and, thanks to the now so rapidly reviving interest in the masters of that period, a good deal has already been done to put an end to the eclipse from which the art of Jan Lys has so undeservedly suffered for a long time. The first critic in recent times to draw attention to Lys was Dr. von Frimmel, in various articles in the 'Blätter für Gemäldekunde,' and after Dr. Burchard in his monograph on the Dutch etchers before Rembrandt (1912) had treated of some aspects of Jan Lys's activity, the whole of it was very ably reviewed by Dr. Rudolf Oldenbourg in a paper which appeared in Berlin 'Jahrbuch' for 1914. Of the facts of Lys's life—with the exception of some very entertaining personal reminiscences chronicled by his friend Sandrart—very little is known. His birth can only be surmised to have taken place about 1590, probably at Lys, in the duchy of Oldenburg. He received his first artistic training in Holland, and then, like most Northern artists of the time, followed the call of Italy, visiting first Venice and then Rome, whose importance as the *fons et origo* of the whole European 17th-century art is not today as generally realized as it doubtless will be ere long.

Influenced by Caravaggio

The artist whose style most deeply impressed the young Lys was Caravaggio, then recently dead; and indeed, as one studies the early biographies of the artists who in those years flocked to study in Rome, it affords a most striking parallel to the part played in 19th-century Paris by Manet and the first impressionists to find how the young painters would succumb, one after the other, to the influence of Caravaggio and take after his manner of *colorire dal naturale*, as it was called. Lys did not, however, remain very long in Rome, but went to stay in the city whence Caravaggio had, in a large measure imported his style to Rome—that is to say, Venice; and in Venice Lys seems to have spent the remainder of his life, practically without intermission, dying there as early as 1629. Under the influence of the great masters of the Venetian school in the past, and also stimulated by the example of certain contemporary North Italian painters in close contact with Venice such as Bernardino Strozzi and Domenico Feti, Jan Lys then developed the style of his maturity, where the principle of *chiaroscuro* derived from Caravaggio is combined with a highly personal sense of color and handling of the brush, and in which the system of design not infrequently anticipates that of the Venetian rococo of a century later, particularly as seen in the works of Piazzetta and the young Tiepolo. The typical example of this, the most interesting and brilliant phrase of Jan Lys's career, is the altarpiece representing the "Vision of St. Jerome" in the church of the Tolentini at Venice.

Burned Work Given to Velasquez

"In his article referred to above Dr. Oldenbourg, whilst covering a good deal of ground, expresses the opinion that there still remains much to do to reconstruct the work of Jan Lys as it has come down to us. This is doubtless true, and the task is one of great fascination; but on the present occasion I will not go beyond adding to the list of Lys's paintings one which unfortunately can no longer be included among his extant productions, seeing that it was lately destroyed in a fire which played havoc among the contents of the premises of Mr. Max Rothschild, by whose kind permission we are enabled to give a photographic record of the picture which unquestionably must take rank among the most important of Jan Lys's works. The picture represented the familiar subject of the "Satyr in the House of the Peasant," and, as in the case of so many of Lys's works, the real authorship was long forgotten—indeed, at one time as illustrious a name as that of Velasquez was claimed for it; and the arguments of style which

(Continued on page 2)

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RARE PICTURE DESTROYED

(Continued from page 1)

prompted that attribution are indeed by no means far-fetched, even if they cannot possibly be seriously sustained. On the other hand, to anyone more intimately acquainted with the art of Jan Lys, his individual manner cannot, I think, fail to disclose itself in the picture—in its breadth of handling, the vigor and richness of the coloring and the freedom and unstable balance of the design. As regards more detailed passages of resemblance with individual works by Lys, the figure of the woman can be closely paralleled in the "Banqueting Scene" in the gallery at Cassel; and in the figure of the satyr there are striking analogies to the Apollo in the picture of "Apollo and Marsyas" in the Ostroukhoff collection at Moscow—both figures studies of the nude, which clearly show that even if Caravaggio was the principal model of Lys during his stay at Rome, the example of Caravaggio's great rival, Annibale Caracci, and more especially of Annibale's chief work, the incomparable Galleria Farnese, had not been lost upon him either. The size of the destroyed picture was 52 in. by 65 in.

Portraits of Whistler

The new book by Albert Eugene Gallatin, entitled "Portraits of Whistler: A Critical Essay and An Iconography," will be published next month. Some 283 portraits and caricatures of Whistler are described in this volume. The illustrations will be from portraits of Whistler by himself, by Fantin-Latour, Thomas R. Way, Chase, Boldini, du Maurier, Poynter, Alexander, Helleu, Seymour, Haden, Rajon, Nicholson, Rothenstein, Ernest Haskell and Mortimer Menpes. Caricatures will be reproduced by Charles Keene, F. T. Reed, Phil May, Aubrey Beardsley, Max Beerbohm, Walter Crane, Linley Sambourne, "Spy" and "Ape." Several of these plates are now reproduced for the first time.

A gathering of the men and women of the artistic professions was held under the auspices of the Architectural League last week, at the Fine Arts Building, to hear Reginald McAll, the recruiting secretary of the Y. M. C. A., on the work of the Red Triangle with the French troops on the Champagne front and in Paris. Mr. McAll illustrated his address with colored slides of his own photographs and gave some of the trench songs and military marches of the poilus, which are quite unfamiliar to American audiences.

The annual meeting of the National Association of Women Painters and Sculptors was held in the board room of the Architectural League, Wed. last. The treasurer of the organization, Mrs. Henry P. Davison, spoke on the United War Work campaign. Douglas C. McMurtrie, pres't of the Red Cross Institute for Crippled and Disabled Soldiers, made an address.

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**SCULPTURES
TAPESTRIES
FURNITURE
PAINTINGS
RARE FABRICS**

EXHIBITIONS NOW ON**Modern Americans at Bourgeois**

The initial exhibition of the season at the Bourgeois Galleries, 668 Fifth Ave., now on to Dec. 7 incl., is dominantly high-pitched in tone, light-spirited, most appropriate to these happy days of newly won peace, peace if not yet fully achieved, at least in glorious prospect. The Bourgeois exhibitions are never commonplace and the present one, composed entirely of works by Americans, carries on the tradition in favor of good taste and liberal view. The surprises of the show are offered by the productions of Arnold Friedman and George F. Of, who rather surpass themselves in series of water colors of very considerable beauty. Of, in his "Pastoral" achieves a rarely opalescent tonality, and discovers in the handling of tree masses a technique personal and highly ingenious. His little "Seaside" is a luminous little gem treated with a surprising economy of deft strokes and touches. The vase of "Flowers," done in colored chalk is a marvel of complex tonality, with infinite chromatics involved to the verge of mystery, yet resolving itself at the proper moment into a lyric of most exquisite expression. In "The Oaks" Of again grapples with tree form in an original and mastering manner, and manages to suggest figures in the sunlit foreground in a manner most approvingly fantastic. Friedman's watercolors are of kaleidoscopic brilliance, the themes: "The Falls," "The Village," "The Hill" and "Houses and Hills" providing him with the purest of natural inspiration.

One does not find the Mattis-like "Nude" of Ben Benn more appealing because of its coarse methodistic technique, nor Oscar Bluemner's "Red House with Tree," the more convincing because of the insistent scarlet redness of the house, for, while we find exaggeration (over-statement) here, we as assuredly find understatement in Walkowitz, who seems in his six pieces, to be striving for what might be called paradoxically a "maximum simplicity" of statement. Now, if Walkowitz, who is, by the way a talented young man, should see that in the watercolor "At the Market" he has expressed best the very essential element that occupied him in the other pieces also, he would have felt the advisability of showing only the "Market" and, of course, the panel "Rutgers Square," which, though tonally a repetition, is a design of very considerable interest. Joseph Stella's works seem so "knowing" beside the naive effusions of his fellows, as to be almost what some admirers claim for them—academic performances. His Holbeinesque silver-point drawings have a decidedly smart touch, and the profile, "Head of An Old Man," almost vies with Durer for fine representation of the minutest facts of the matter, almost indeed to the very "hairs of the head." The studied limberness of the "Old Woman" (etching) is strange indeed, coming from the painter of the gay cubistic "Mardi Gras." Maurice Sterner is strong as usual with his Indian pictures, strong in effect and large in line, rather grandiloquently large perhaps, and rather pompously strong. Horace Brodsky and Albert Gleizes contribute small works, the former a "Kneeling Girl," confronting an appetizing wash of carmine, and the latter several Bermuda sketches in which a diagrammatic tendency is eased occasionally by a cute blur of seducing color. Thus pouring balm into the seams, the work is held together, so that the content of humor remains, quite to the comfiture of the exhibition—which is, as said before, an exhibition emanating heartiness, lightness, confidence, hope.

James Britton.

Prof. W. S. Perry, director of the Art School of Pratt Institute, Brooklyn, has returned from Chicago, where he gave illustrated lectures at the Art Institute.

Chinese Paintings at Montross's

Americans have become so accustomed to considering the Chinese and Japanese "artistic" in everything they do, that almost any scrap of decorative stuff that comes out of the Orient is liable to find idolators in the West, but the beauty of the paintings by the Chinese now shown under Mr. Bahr's direction at the Montross Gallery cannot be questioned. The Ming period was a prolific one, and promises to produce a still more extensive output than even in the past few years.

The portraits of noblemen ascribed to artists of this period are interesting flat patterns, rather overcharged with red perhaps, but interesting for all that. How much Holbein learned from these artists is apparent; Holbein, who, to a greater degree than any other European learned to make contours of comparable fineness and to model with like delicacy.

The sculptured heads of Buddha here shown are fine bits, the blue grey pottery is also very fine, while the bronze urn, whose handle is cleverly fashioned out of the image of a serpent's head, is a magnificent piece, alone sufficient to give the exhibition distinction.

XVIII Century Art at Grolier Club

The Grolier Club now has on exhibition in its Clubhouse Gallery, No. 47 E. 60 St., until the end of the year, a notable collection of books and engravings illustrative of the arts of the architect and interior decorator, principally of the XVIII century.

Curious examples of Renaissance ornament furniture designs by Jacques Androuet, called du Cerceau (1515-1585), quaint XVI century Caryatides and terminals, designs by Daniel Marot, architect of the Prince of Orange, Holland, and other mythological designs by this artist are included in the display.

The influence of Louis XV is felt in some of the designs and one of a coach of ceremony is especially noteworthy.

The War Zone in Graphic Art

The Prints Division of the N. Y. Public Library has arranged, in the print gallery (room 321) in the main building, an exhibition of somewhat timely interest, to replace the one illustrating "The Making of a Lithograph," and to extend into Jan. next.

The posters of the new show bear the large-type title "The War Zone in Graphic Art," with a parenthetical explanation: "Etchings and other prints illustrating eastern France and Belgium during the XVII-XIX centuries," that quite definitely describes the exhibition. The pictures shown are not a selection from the library's collection of views, but prints from the print room's portfolios, the modern ones mainly from the S. P. Avery collection, that never-failing source, which implies that the cases in the Print Gallery are filled with the works of artists of repute. So one is brought, naturally, face to face with the expression of personality, and the exhibition, beside its obvious interest of subject, serves the print lover and those interested in art in general.

Naturally, on the basis of selection indicated, one will not look for illustrations of all of even the important places lying within the present war zone. In other words, it is the choice exercised by artists in days—and generations—before the present war, that fixes the limits and extent of this exhibition.

Miss Crowell's Prints at Touchstone

The wood blocks in Miss Crowell's exhibition now on at Touchstone House are unusually good, and while the artist repudiates the idea of being influenced by the Japanese, in this particular field, she independently works along the lines in which the Orientals were pioneers.

She has secured effective results in her treatment of a white birch in a landscape setting against a neutral sky. The mottled

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28 Sackville Street LONDON, W.

tree branches are draped in living green, and the foliage has decorative appeal. The sun shows through the tree branches and a crow hovers midway between earth and sky. The effect of atmosphere and distance in this color print is remarkable. In the woodcut entitled "The Great Pine," the greens of its foliage enter effectively and a line of migrating geese is decoratively featured in the background. "The Oak," alone, is also a charming print, as "Three Trees" is extremely decorative in treatment.

Not much can be said in praise of the artist's nudes in this color, and in black and white, as these lack both beauty and aesthetic quality. The flower pieces are not as good as the landscapes. Miss Crowell does all of the processes herself.

Marine Camouflage at Columbia

Columbia University announces a course in the elements of concealment and disguise as applied to ships. By arrangement with William Andrew Mackay, District Camouflageur of the Emergency Fleet Corporation, and under the administration of the Department of Extension Teaching, the University will offer, beginning Nov. 18 next, a course of instruction in marine camouflage, covering a period of twelve weeks.

This course will be open to both men and women.

Artists and mature students in various branches, painters, architects, photographers, advanced art students, poster and advertising artists, students of shipping and ship design, and others of allied qualifications, will be eligible for admission, subject to the approval of the University. All candidates must consult Curator Richard F. Bach in Room 405, Avery Hall, before registration.

The Metropolitan Museum is exhibiting drawings made by children in the elementary schools of Paris during the war. The display will make a direct appeal to American children and Frank H. Collins, director of drawing in the elementary schools will make addresses to groups of public school teachers in the exhibition room on Nov. 18 and 20 at 2:30 P. M. each day.

Miss Caroline Bean, who has executed a series of watercolors of "Fifth Avenue in War Times," has sold the reproduction rights to the Butterick Publishing Co.

Flagg's Pershing Poster

James Montgomery Flagg has been in Washington painting a poster portrait of Gen. Pershing on one of the signboards in front of the War, State and Navy Departments at the request of the Fuel Administration and in the interest of fuel saving.

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Manhattan Painter-Gravers' Show

At the Mussmann Gallery, 144 W. 57 St., the first exhibition of the newly formed Manhattan Painter-Gravers' Club, on to Nov. 28, is an interesting and strong print show.

That profound and serious etcher, Eugene Higgins, contributes six of his little classics. The "Slum Girl" (called in the Gallatin collection "Fantine"), a little figure piece worthy of association with Whistler's "Mere Gerard," is Higgins at his best. The landscape with a cart and winding road, with its deep shadows and powerful contours, reminiscent of Millet; the "Snags" showing a figure curled up at the foot of a gnarled tree, a tree drawn with the knowing power of a Durer; the little woman resting in a doorway—these are all worthy specimens of the Higgins mastery of the needle. John Sloan is represented by a large group of well known etchings.

A newer plate representing a woman half-length is an incisive bit of delineation. The "Barber Shop" still has its poignant humor and the "Cabman" its reminiscence of Leech and Keene. The group is very strong.

A comparatively new man, Wm. Meyrowitz, shows several fine plates, including a Jewish group of old men finely characterized. Frederick Detwiler contributes several Paris etchings executed with firmness and vigor. Mr. Detwiler has evidently studied Meryon, a good man to study. Those who recall the ultra-modernistic trend of Walkowitz will be pleased to see here how sane and knowing this man can be when dealing with black and white processes. Walkowitz touches at Whistlerian clarity in his vigorous and clear little plate representing a group of cottages. His monotone, painted in red, is also very fine in effect.

Anne Goldthwaite strikes a popular note with her clearly outlined and brilliantly lighted head of "A Sailor." Her little "Madonna" (girl knitting) is a fine topical expression. Her cathedral plates are amazingly clever and proficient to a degree.

Miss Goldthwaite's etching is distinguished, especially in her figure pieces, by an economy of line which is wholly admirable. By Philip Little of Boston, several effective plates appear. Strong painter quality is observed in his silhouetted fishing vessels, an upright composition, patterned in an original manner. His "Mending the Bridge" is also notable. Mr. Little is one of the few etchers of America who makes use of the heavy black line. We recall some strong figure subjects etched by him in this manner. Some plates by Theresa Bernstein, a newcomer in the etching field and two "painter-wood engravings" by Jas. Britton, a portrait of Gen. Pershing "Black Jack" and a nude figure complete the display.

Louis Betts is at work on a portrait of the Archbishop of Chicago, and after finishing it he will return to New York. Mr. Betts' portrait of Mrs. Lambeer was reproduced in color in "Town and Country" for Oct. 10. With Mrs. Betts the artist has been detained in Chicago all summer, and up till now, owing to the prolonged illness of a little niece.



MONIF PERSIAN ANTIQUE GALLERY

VIII to XII Century
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Rhages and Sultanabad

XIV to XVII Century
Miniatures and Manuscripts

XV and XVI Century
Lustered Tiles and Textiles

539 MADISON AVENUE

Marie Apel's War Sculpture

The busts of sailors, soldiers and aviators, shown semi-privately by Mme. Marie Apel at her studio, 3 Wash'n Sq., on afternoons from Thursday to Monday incl., are of much artistic interest. Mme. Apel has modeled these busts generally at half-size of life, though her head of Guynemer, the French "ace," is of heroic size. For this latter work Mme. Apel had the aid of a special film run off to show the movements of the air hero with his machine. The American "boys" in service whose busts are shown include Alan Price, of the Navy, Lieut. Philip Wood of the Army and Capt. Beebe (the author) of the air service, Lieut. Alan Kitchell and George Plympton.

Butler's Eclipse Sketches

Howard Russell Butler, upon invitation of the Trustees of the Metropolitan Museum recently in the Museum lecture hall told of the sketches he made of the brilliant solar eclipse of 1918 in 112 seconds through practice of color and form shorthand, and showed the results of his work. The sketches were made at the U. S. Naval Observatory, Baker, Oregon, where Mr. Butler worked perched on a lofty peak overlooking the snowcapped Elkhorn Mountains. His work was an innovation, a successful effort to get the form and color of the corona. Mr. Butler first showed his sketches in black and white, made during the eclipse and then showed the finished paintings, the black disk and the corona with its brilliant prominences. There was also a small painting showing a sunny eclipse and another painted after its effect had begun.



THE DREAM

Boris Anisfeld

Sold to Mr. William S. Stimmel of Pittsburgh, Pa.

Powder Horns at Historical Society

Powder horns, engraved by their owners, after the fashion that prevailed on whaling ships of engraving whales' teeth in Grimshaw work, are on exhibition to Nov. 30 at the N. Y. Historical Society's rooms. The names of the owners thus appear with data of more or less interest. An exceedingly interesting powder horn in the present exhibition is that of Nathan Hale. It is inscribed as follows: "This horn was made during one of his college vacations by Capt. Nathan Hale, the martyr spy. The animal from which it was taken was raised by Hale's father." Bequeathed by "Wm. Roderick Lawrence, 1856, to the Conn. His. Soc'y at Hartford." This horn is ornamented by a reproduction in color of a drawing by F. O. C. Darley.

The Israel Putnam powder horn shown in a colored drawing is most interesting. It is inscribed "Capt. Israel Putnam's horn made at Fort Wm. Henry, Novr. the 10th, 1756. A Plan of the Stations from Albany to Lake George." The horn also carries the following:

When bows and weighty spears were used in fight,
"Twere nervous limbs dech'd a man of might;
But now gunpowder scorns such strength to own,
And heroes not by limbs but souls are shown.

The collection as a whole is most unusual.

George Pearse Ennis has sold his picture "Deep Cove" from the current Macdowell Club exhibition.

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Books of Year at Arts Club

The National Arts Club, No. 15 Gramercy Park, in its annual exhibition of the books of year on to Dec. 1, has limited its showing to publications bearing on the war. The display was arranged by Hamlin Garland, and Edward J. Wheeler of the Arts Committee. There are some 450 volumes in the show on neatly arranged tables. These include poetry, history, personal experience and adventure, fiction, illustrated and technical books. The club's gallery has been admirably set for the exhibition through the co-operation of Rodman Wana-maker, and the introduction of certain Italian pieces from his private collection, including some early Italian verdure tapestries. Original drawings from the exhibited war books are also shown as murals. The leading publishers are contributors to the showing, which will be continued until the end of the month.

Architectural League's Lithograph Show

On Thursday evening the Architectural League held a Studio Night and opened a week's exhibition of lithographs by Albert Sterner, George Bellows, and a number of others covering various periods in the art of lithography.

This exhibition is simply one of a number on various subjects which the League will hold during the winter in its effort to develop and encourage a more general appreciation of those arts and crafts which are closely associated with architecture, painting and sculpture.

After dinner in the League Commons, the evening was devoted to the making of

lithographs under the direction of George Bellows, Albert Sterner and others.

Players' Club Honors Booth

Before a gathering of more than five hundred the Players' Club, on Wed. last, on the anniversary of his birth, unveiled a statue of Edwin Booth, which stands in the center of Gramercy Park, in front of the clubhouse.

This statue is the second dedicated to any representative of the stage to be erected in this city—the other being a statue of Shakespeare in Central Park—and was modelled by Edmond T. Quinn, a member of the Players' Club, and stands on a handsome marble pedestal designed by Edwin S. Dodge, architect.

The Rev. Dr. George C. Houghton pronounced an invocation and Howard Kyle, secretary of the Executive Committee of the Players' Club, presented the memorial to the Players' Club in behalf of that committee. Edwin Booth Grossman, grandson of the actor, unveiled the statue, which was accepted for the club by John Drew in a short speech, Brander Matthews paid a tribute to the character and art of Booth.

The Art Alumni Association of Pratt Institute, Brooklyn, is giving an exhibition of the summer work of Miss Anna Frahm. The subjects are bits of Gloucester and are in pencil, oil and crayon.

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Art at Union League

The first monthly art exhibition at the Union League Club of the season is on in the club's gallery to Wednesday next. It is composed of 21 examples of leading modern American artists which make an interesting and important display.

Blakelock is represented by one of his always beautiful and characteristic "Moonlight and Clouds," George H. Bogert also by a typical landscape "Evening," George DeForest Brush by his well known "The Potter," F. S. Church by his equally well known and popular "Flamingo," Colin C. Cooper by his well painted "Lily Pool," Bruce Crane by a typical landscape "Meadow Land," Elliott Daingerfield by his "Dance of the Cup," Albert Groll by one of his clear-aided Arizona Deserts, George Inness by an unusually fine landscape "California," Francis C. Jones by "The Jar of Roses," Bolton Jones by his "Winding Brook," Jonas Lie by his Thaulowlike "House by the Stream," J. Francis Murphy by two of his strongest landscapes, "The Brook" and "A Gray Day," both rich in color quality, Edward Potthast by one of his best beach scenes, "Low Tide," the late Henry W. Ranger by a typical landscape with building, "The Red House," William Ritschel by a fine Cala. landscape, "There Was Light," and Horatio Walker by his virile "Plowing in Spring" and "The Thresher."

Architect Makes Gifts

J. Cleveland Cady, architect of the Metropolitan Opera House and the American Museum of Natural History, as well as many churches and public buildings in various parts of the country, has given his collection of books and photographs relating to architecture to the library of Trinity College at Hartford, Conn. The collection comprises 375 volumes and about 2,000 photographs, and is one of the most complete of its kind in this country.

A dinner was given at The National Arts Club, Monday evening last, with John G. Agar, president of the club, in the chair. The subject of the evening was the United War Work campaign, and the speakers included Major-Gen. J. Franklin Bell, Dr. Marguerite Cockett, Mortimer L. Schiff, Charles Dana Gibson, Joseph C. Lincoln, Dr. James J. Walsh and Bliss Carman.

Anisfeld Sells Two Pictures

The Brooklyn Museum announces the purchase of two paintings from the Boris Anisfeld exhibition, now on in the galleries of the Museum until Dec. 1. The purchaser is Mr. William S. Stimmel, the well known collector and art patron of Pittsburgh, Pa., and the paintings acquired are entitled, respectively, "Dream" and "Emerald," the former of which is reproduced on this page.

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NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled.

Ryder's "The Tempest" at Boston

With characteristic initiative and enterprise, Messrs. R. C. and W. M. Vose are showing at their Boston gallery a novelty of prime import—no less than the famous but till now obscure canvas, "The Tempest" by the late A. P. Ryder. Shown to the public for the first time, this work makes complete the Ryder trilogy of Shakespearean motives—the "Macbeth and the Witches" (owned by the Metropolitan Museum), the exquisite "Rosalind and Celia" (owned by the Voses) and this brilliantly dramatic spectacle based on "The Tempest." Ryder's great imaginative power, his "terribilita," as Cellini used to say, is a quality coming with amazing celerity into recognition, a quality, which, some admirers say, will place him very shortly in the supreme position as the unrivalled American master. The emotional appeal of Ryder in this canvas is certainly extraordinary. He represents that tense moment when Miranda in the midst of a fearful storm implores her father to still the elements. The great witchery of Ryder's suggestive delineation of form, the haunting beauty of his mysterious shadows, unfathomable depths from which gleam with almost kaleidoscopic scintillation tonal masses compounded seemingly of "crushed jewels," his compositional magicianship and his perfect coordination of all these forces, operate here to most glorious purpose.

In the Vose exhibition also is included that very unusual Winslow Homer watercolor, the "Forebodings," formerly of the Thos. B. Clarke collection. This is a Tynemouth, England, subject, very beautifully colored and skilfully handled, and with that added quality of sympathetic human appeal which Homer is so able to give. Works by Whistler, Fuller, Weir, Murphy, Inness and others are also included in this attractive exhibition.

Thee Free Public Library, Park Ave. and 5th St., Hoboken, N. J., is holding an art loan exhibition during the present month.

"ALL'S RIGHT WITH WORLD"

The world war is finished—the long agony of four and a quarter years is over. "God's in His Heaven—All's right with the world."

PEACE AND THE ART WORLD

To the art world the coming of peace at last is naturally as welcome and soul satisfying as to all other worlds of human activity and interest, and from the business viewpoint perhaps even more welcome, for there is possibly no department of human interest which has been more materially injured by the years of conflict than that of art. Only the inspiration of titanic action on the battlefields and the seas, of the noble deeds performed thereon by our own army and navy, as well as those of our Allies (not associates, for Allies they are and ever will be, it is to be hoped, to the American people), and, alas, of the deeds of savagery committed by the beaten and fallen foe, whom we are already asked to commiserate, has kept the flame of art alive among artists, and preserved its love among the thousands to whom it has been a source of delight and an uplift of spirit.

And now comes peace with its message of cheer and goodwill to all those countries and people who have so bravely fought and struggled to vanquish the Beast of Barbarity, and who find themselves at last successful. As we said last week, the very psychology of the times, the natural reaction of the human mind from the horrors of the past should and undoubtedly will turn the attention of a host of people everywhere, save in conquered Germany entering upon her deserved punishment, to the constructive arts of peace, to follow the destructive arts of war, and from this reaction the art world should greatly and soon benefit.

Even the near future is filled with hope for the art world, and it is, as we have endeavored to show, at time for peculiar rejoicing among the lovers of the arts and those who minister unto them.

CORRESPONDENCE

Pennell's Anti-English Attitude

Editor AMERICAN ART NEWS:

Dear Sir: Your reference to Mr. Pennell in the ART NEWS of Nov. 9 reminds me that the *raison d'être* of his antagonism to England, after all the hospitality and courtesy he received there for so many years, has not been disclosed. Has it anything to do with his etchings I wonder, for he has peculiar views upon etchings? It was once my duty to write something about Whistler, and being unable to understand in what respect the etchings of this artist were superior to those of a hundred other artists, I inquired from a friend as to whether anything had been written pointing out the aesthetic value of Whistler's burin work? He referred me to an article in the Burlington (Vol. III, I think) by Mr. Pennell, and on looking this up I found that, according to Mr. Pennell, Whistler did not execute such plates as Rembrandt's "Christ Healing the Sick" and "The Three Trees" because "there was no reason why he should." This eloquent conclusion was about all I could gather on the subject, and I am still no wiser in respect to Whistler.

Yours truly,

N. Y., Nov. 12, 1918.

Phila. and the Pennells

Editor AMERICAN ART NEWS:

Dear Sir: I have read with interest and amusement your well considered, entirely just and deserved editorial indictment last week of the patriotism and Americanism

of my native city of Philadelphia—in socially honoring Mrs. Joseph Pennell, wife of the unique "Joe" Pennell, who narrowly escaped expulsion from the Phila. Art Club and was refused a degree by the University of Penna. owing to his bitter, persistent and long continued attacks upon our brave ally, Great Britain, a nation which had long entertained and honored him and his wife, and Mrs. Pennell's own unworthy and scathing criticism of her native city and of Americans in general—by having her act as hostess at the old Penna. Academy reception last Saturday.

I say I read your editorial with interest because it seemed to me most timely and deserved, and with amusement that at this late day the ART NEWS should know so little of Philadelphia and its social customs and limitations as to be ignorant of the fact that patriotism in the Quaker City is largely determined by one's social position, determined, in turn, chiefly by one's family name and the boundaries of Market St. on the north, Pine on the south, and between the Schuylkill and Independence Square. I have failed to notice one comment in a local newspaper on the incident, and yet I have heard it discussed even in the sacred precincts of the Philadelphia and Rittenhouse Clubs and in the Ritz and Bellevue-Stratford tea rooms. I doubt if any local newspaper or writer quite dared, even at such a period as the present, when America shares with her noble and brave Allies in rejoicing over the greatest event in the world's history, to question the action of the Penna. Academy in inviting, or that of the prominent women who seemingly willingly stood at the reception alongside the wife of a man, discredited by his un-American attitude, and her own almost as bad criticism of her fellow townspeople and her countrymen and women in the June North American Review, to which you allude.

No, Mr. Editor, patriotism and Americanism in Philadelphia are not counted in these latter and degenerate days as against a social name and habitat, and this in the city long called "The Cradle of Liberty," Shades of William Penn! The "pity of it."

Yours very truly,

A Philadelphian—but a Loyal American,
Phila., Nov. 12, 1918.

The Pennell Case—"Look Out for Ad"

So "Joe" Pennell and his "wifey"
Are still the subject of strife—eh?
And "wifey" braved taunts
In her own "scrapple" haunts
And received at the moss-grown Academy.

With his love for the oft blatant ad—
For there's "method" when "Joey" gets
mad—

He must have "kept smiling"
When "wifey" was "riling"
The burgh which she left when a child.

What matter's if patriots frown
On "slaps" at country and town?
Apostates may scribble or say,
Their words will last but a day,
But the folk who fall down,
Them to honor and crown—
For these it behooves us to pray.

The Quaker Bard.

Phila., Nov. 9, 1918.

"Ars longa, vita breva est"

Editor AMERICAN ART NEWS:

Dear Sir: The last few numbers of your paper have bubbled up my thoughts somewhat, and with your permission I should like to clear away the froth, lest it accumulate to the detriment of my peace of mind. I had intended to pass over Boris Anisfeld, remembering Emerson's remarks upon the people who mistake the accidental for the universal, but who can continue to tread life's silent way after the tremendous pronouncement of the lady of Buffalo: "That anyone, especially Miss Mechlin, should dare to adversely criticize the art of Boris Anisfeld, etc." Has anything finer than "especially Miss Mechlin" ever been uttered? I am not acquainted with this lady, but who would not desire to know one who is separated from the rest of the world by means of the simple expression "anyone, especially Miss Mechlin"? But, my dear lady of Buffalo, is it wise to cause even Horace to turn in his grave, for did he not dare to say that Homer nodded? Now, I do not know the work of Boris Anisfeld, but obviously from the black and white reproductions, and from your observations upon his coloring, it is broad decorative work, having no connection with the higher art of the painter, however excellent it may be for assisting the arts of the theatre and the dance. It would be absurd, for instance, to put forward the distance landscape, "A Gray Day on the Neva" as a serious work of art, when there is no aerial perspective indicated; and I am sure that no one would venture to suggest that a good picture can be made of a copy of bronze horses.

The point at issue then seems to be the level of Anisfeld's work in the field of art. Do those responsible for the exhibition put the paintings forward as works of high art, or as mere decoration to accompany another art? If the former, then the paint-

ings may quite properly be condemned from photographs, because the best coloring in the world cannot make good pictures of inferior designs; but if the works are only intended as color decoration, then, of course, they must be seen before being criticized. Meanwhile, the lady of Buffalo has to support the Medean declaration of surprise above quoted.

It is curious that nearly all the recent American paintings I have seen at exhibitions are landscapes. What is the matter? Not one landscape in fifty carloads lives a generation, and quite 95 per cent. of those painted in the third quarter of the XIX century have now a market value averaging about \$2. At the last exhibition of the Academy of Design most of the prize money went to landscapes. One of these was a picture showing the tops of some Fifth Ave. buildings, with flags flying; and another winner consisted of a thick mass of live and dead upright sticks. In neither case was any land to be seen. A third prizetaker showed some land, but it was adorned with the lifesize portraits of several geese in marching order. Why are the many excellent American portrait and genre painters put into the background, and kept there as far as possible? A good portrait is worth a thousand landscapes of the average type, and if people must have landscapes why don't they unearth some real ones as those of Cole and Church? These are the natural queries of
A Philistine.

N. Y., Nov. 9, 1918.

OBITUARY



Annie Traquair Lang

Annie Traquair Lang, a most promising younger American artist (she was only 33), and the favorite, and one of the most successful pupils of the late William M. Chase, who painted perhaps the most satisfactory portrait of Chase, until lately in the Metropolitan Museum, died Nov. 8, last from pneumonia, following influenza, contracted while she was taking her last instructions at Barnard College for Y. M. C. A. work abroad, and on the eve of her departure for France.

Miss Lang had been painting in San Domingo for over a year and leaves a number of finished oils, and numerous sketches of her work, in the West India island. Returning in September she threw herself into war work with characteristic energy and devotion, abandoning her art for the time. She was a young woman of engaging personality and unusual ability, and sincere was the grief of the friends who attended her funeral in this city Sunday afternoon last.

Miss Lang was born in Phila., Sept. 8, 1885, the daughter of James Traquair Lang and Winona B. (Sewell) Lang, and a granddaughter of George Shortread Lang, the well known engraver. After passing through the James G. Blaine Public School of Philadelphia, she was graduated from the Public Industrial Art School of Phila., where she was awarded a prize and secured a scholarship in the School of Design for Women of Phila. Upon graduation she was awarded the John Sartain Scholarship. She immediately entered the Pa. Academy schools and subsequently won European travelling scholarships for the years 1908 and 1910.

While at the Phila. School of Design for Women, Miss Lang studied in oil with Elliot Dangerfield, and in watercolor with Mr. Henry B. Snell, and later was for some years a pupil of William M. Chase, both here and in Europe.

During the years 1908-1913, Miss Lang studied and traveled abroad. She was represented at the International Exhibition at Rome in 1911, at the Panama-Pacific Exhibition in 1915, and exhibited in Florence and London as well as in the leading American cities.

The Government is giving the preference to range finders produced by artists at the front which embody field conditions. Certain of these have been reproduced.

LONDON LETTER

London, Nov. 6, 1918.

What strikes one most at the not very striking exhibition of the Royal Institute of Oil Painters, now on at the Institute Galleries, is the way in which the women artists are carrying off the palm just at present. This, no doubt, is due, not so much to their inherent genius as to the fact that many of their confrères in art are employed just now on other matters, leaving a clear field for their feminine rivals. Certainly, in reviewing the autumn show of the Institute of Oil Painters, nothing leaves so distinct and pleasant an impression on the mind, as the work of Misses Anna Airy, Ethel Wright and Gladys Baker and other women painters. Miss Airy is an artist who continues to gather force as she goes on, and each successive work shows increased mastery of her medium, whether she is engaged upon a still-life subject or goes further afield. A good deal of topical interest attaches to Norman Wilkinson's (now a Lieut.-Commander) picture of a troopship camouflaged in a design of blue, black and white, which lends her somewhat of the air of a seagoing zebra. There is something curiously reminiscent of old Viking craft in these camouflaged liners which seem to take on in their novel decoration a tinge of romance and medievalism which would not otherwise be theirs.

Memorial to Lockett Agnew

The appeal made by the Fine Arts Provident Institution, of which the late Lockett Agnew was the president, has met with the response of 1,000 gns., subscribed in his memory. This sum will be invested and the interest used, to benefit members who have suffered by the war. It is fitting that the memory of so generous a man should be perpetuated in a manner of this kind.

To Improve Art Trade Output

The Royal Society of Arts is doing some very practical and useful work just now in appointing a committee to further schemes for improving the artistic output of various trades, such as those of silversmiths, goldsmiths, bookbinders, furnisiers and other arts and crafts. One of the main objects of the movement is to meet, fully prepared, the condition of keen competition which is bound to pervade production of this kind after the war, and to co-ordinate various efforts already tentatively made in the same direction by different societies and associations. The committee, which is to meet under the leadership of the President of the Board of Education, includes a number of interesting names, such as those of Sir Charles Allon, Mr. Gordon-Selfridge, Lord Leverhulme and Sir Woodman Burbidge, giving guarantee, as it were, of a wise admixture of the commercial element with the artistic and educational. In addition to furthering a mutual understanding between artist, producer and public, the committee's activities will also be concerned with researches made in connection with various materials, a work in which our College of Science and Technology will collaborate. The Society of Arts will administer the funds.

Suffolk Street Galleries Commandeered

For nearly a century the Royal Institute of Painters in Watercolors has occupied their spacious gallery in Suffolk Street and nothing could have been further removed from their expectations than that the Government might step in to commandeer their premises. But the unexpected has happened, and at an inopportune moment, for, while actual arrangements were in progress for the Winter Exhibition, the edict went forth that they must evacuate. Once more, however, the Royal Academy has shown itself generous and come to the rescue, offering the loan of rooms for the forthcoming show. This, in spite of difficulties, will take place next month. It is the excellence of the Society's galleries in respect of their lighting, compactness and general convenience, which has been their undoing in this case. They are to be used by the Tanks Department of the Ministry of Munitions.

Stolen Miniatures

American collectors of old miniatures should be on their guard just now in regard to miniatures offered them from sources with which they are not fully acquainted, for there has been this month a theft of historic miniatures from Dogmersfield Park, the seat of Sir Gerald Mildmay. These are mostly of historic personages, such as the Duke of Marlborough (1723), Lord Clarendon, Louis XIV, Mary Queen of Scots, and Lord Grey, some by Oliver. They will not be offered with their original frames, for most of the portraits were cut from their frames, when stolen.

MUSKEGON (MICH.)

The Hackley Art Gallery has recently bought from the Ehrich Galleries, New York, one of Benjamin West's small religious pictures entitled "The Return of the Spies from the Promised Land." It depicts the return of the spies sent out by Moses to seek out the Land of Promise.

CHICAGO'S ANNUAL OIL SHOW

The annual exhibition of American oils and sculptures at the Art Institute opened on the day of the first false peace rumor, and so, despite its prominence as the great event of the season in the local art world, encountered competition which quite overshadowed its importance in the public eye. The 200 odd oils and some 50 sculptures composing the exhibition represent some of the best achievements of American art to-day, and while much that was beautiful and worthy has been of necessity excluded by reason of limited space, there can be no great amount of criticism passed upon what has been admitted. As a whole the show ranks very high in comparison with former seasons' efforts. One would say that it indicated the development of a sincere spirit toward the problems of visual representation, a growing appreciation of tone, and a gradual elimination of any tendency toward the merely novel and sensational.

As usual, there are questions as to the appropriateness of the awards, but as this is one of those subjects concerning which it is impossible to please everybody, no one takes criticism seriously. The Mr. and Mrs. Frank G. Logan medal, with its accompanying gift of \$1,500, was awarded to Wayman Adams for his now familiar portrait of Joseph Pennell, on which comment is unnecessary. This prize is awarded by the Art Committee of the Institute and the picture will become a part of its permanent collection.

The Potter Palmer gold medal and award of \$1,000 went to Joseph Pierson, Jr., for his large canvas entitled "The Twins, Virginia and Jane," too well known to Eastern art lovers from its frequent appearance in exhibitions to need description. It strikes Chicago as a curious thing, full of technical cleverness and ingenuity, a successful decoration and prim and quaint to a pleasing degree, but still not having just the dignity of an important work of art.

The Norman Waite Harris silver medal and prize of \$500 fell to Ross E. Moffett for his "Old Fisherman," and here was another case of "the stone which the builders rejected," for the picture had been a subject of contention with the jury and narrowly escaped being rejected. This shows how great a part individual taste plays, even with "experts," and suggests a world of comment on the vagaries of opinion and opportunity. There is a pleasing tonal quality about the work and a faint reminiscence of Puvis de Chavannes.

The Norman Waite Harris bronze medal was bestowed upon Charles W. Hawthorne for his portrait of Albin Polasek, which he had merely entitled "A Sculptor." About this work also there is great divergence of competent opinion, some finding it far inferior to his portrait of the same subject exhibited at the Institute last year, while others consider it far more "the man."

The Martin B. Cahn prize was awarded in a manner to cause general satisfaction, for everyone is enamored of the works which Jessie Arms Botke exhibits from time to time, and her two entries in this show were quite up to her usual high standard. "Geese," which won her the prize, is notable for the beautiful drawing, color and decorative

feeling which characterizes all of her work, and her picturesque "Junk" amid crawling conventional waves is the despair of fellow artists.

Hon. Mention was received by Wayman Adams for the Pennell portrait, Howard Giles for his landscape "Maine Woods," John F. Folinsbee for "Queensboro' Bridge," George Lober for his plaster figure entitled "Eve," Richard W. Bock for "Little Fairy," done in cement, and by A. V. Lukas for a feat of portraiture in wood carving.

Of the 162 exhibiting painters, 63 belong to the Middle or Far West, 51 are residents of Chicago, 54 claimed N. Y. City or its suburbs as their habitat, while only six acknowledge good old Boston, Provincetown and Gloucester, bringing up the representation for Mass. to nine. Phila. adds 11 names and Pittsburgh, Indianapolis, Cleveland, Cincinnati, various Conn. colonies, Minneapolis, Taos and the coast complete the list of localities represented.

Edward M. Ericson, formerly manager of the Artists' Guild, who recently offered his services to the country and has been conducting welfare work for the soldiers at Houston, Tex., is certainly making his influence felt and putting to good use his knowledge of art and acquaintance among artists. Houston papers devote several columns to the art exhibition which he has staged for the benefit of the boys as the Lutheran Brothers' Enlisted Men's Home in that city, which they say is as attractive to the citizens as to the soldiers. Many well known artists of Chicago and the West are represented and the exhibition seems to be regarded as something of an event by the natives. Marion Dyer.

BOSTON

Marie Danforth Page's exhibition now on at the gallery of the Guild of Boston Artists shows this capable portraitist steadily bettering even the good work with which she has won increasing recognition in recent years, both from art juries and patrons. Her versatility is indicated by the ease and equal success with which she turns from portraits of vigorous infants to serene old ladies. The fleeting mood does not evade her, and her color taste is ingratiating. "Ruth," a study of a pink darling of the rich, is not more truthfully or tenderly painted than the tenement child in "Dressing Genevieve."

Carl Nordell is occupying the Boston Art Club gallery for a fortnight with a showing of 50 large and small pictures, landscapes, portraits and figure studies, an altogether agreeable illustration of this painter's instinctive temperamental grasp of the surface aspects of his subjects, his large capacity for work, and the great range of his sensitiveness to nuances of color in light and air. His workmanship is always sound, although evidently facile, and while he has color style, he is bound by no formula. Altogether, an event among the "one-man" shows of the early local season.

Monthly "one-man" exhibitions of the work of photographers of note are being held at the Boston Y. M. C. U. Camera Club rooms. This month Dwight Davis of Worcester is showing his prints.

PHILA. WATERCOLOR SHOW

Lithography, introduced in this city one hundred years ago, is represented by a numerous collection of examples of the art as now practiced by leading American and British draftsmen on stone in the 16th annual watercolor exhibition now on at the Pa. Academy, to Dec. 16. Miniatures in the 17th annual exhibition of the Pa. Society are shown also to Dec. 16, in the Northeast Gallery of the Academy, the British Government exhibition of war work lithographs are on the walls of the West Corridor and the second exhibition of summer work done at Chester Springs, Pa., this past season, is arranged in Gallery A and the South Corridor, each of the latter two groups, separately cataloged.

There was the usual gathering of the socially prominent at the reception Nov. 9 last the war note being marked by the appearance of some of the hostesses in the uniform of the different branches of women's service, and in the presence of a number of distinguished officers of the Army and Navy. Etchings and drawings by Forain, Steinlen, W. S. Glackens, John S. Sargent, John Marin and Mahonri Young contributed by Mr. A. E. Gallatin, are hung in Gallery H. A new set of war work lithographs by Joseph Pennell authorized by the Government and printed in brown ink, shows the artist's skillful handling of that kind of subject. Pathetically interesting are the lithographs in a group by Lucien Jonas picturing the heroism of the French "poilu" and the barbarous cruelty of the invading enemy. England's leading draughtsmen have produced the sixty odd lithographs, already seen in N. Y., by artists such as Brangwyn, Muirhead, Bone, Clausen, Shannon and Nevinson, the whole group showing Britannia in arms.

Brangwyn's superb etched prints of "The Monument, Venice," and the "Bridge of Toledo," have never been equalled in local exhibitions here. Charming little transcripts of French domestic life are the etchings by A. Lepere, while Ernest D. Roth has noted the surroundings of the metropolis like "Columbia Library" and "Madison Square" with admirable feeling for the picturesque in line and tint. Heads of the Jewish type, worthy of especial attention are exhibited by W. A. Levy. Childe Hassam's versatile art is well exemplified in his group of lithographs and watercolors. Charcoal drawings, including portraits of well known local artists and showing great ability in the use of the medium are the work of F. Walter Taylor, and there is a series of ten portraits, also in charcoal, by Leopold Seyffert that are equally good, but treated in a different way. Lilian Westcott Hale exhibits a beautiful dainty portrait of "Polish Princess," carried out in French grey crayons. Social distinction is suggested most markedly in McLure Hamilton's portrait in black and white of Mrs. William W. Porter.

The watercolors are mainly to be classed as of the modern sketchy, colorful school, interesting, no doubt, to the artists themselves, more than to the majority of exhibition visitors who fail to grasp the intention of many of the works on view. There are, however, others that are quite within the ken of the uninitiated; for example, Francis McComas has a group of pictures of the Mesa villages and cliff dwellings of the Indians of New Mexico. Felicie Waldo Howell shows a set of five capital tempera paintings. F. Gifford Beal is represented by a number of works in pure aquarelle, the one entitled "Central Park Lake," perhaps the most typical of his virile handling of the brush and Paul Dougherty's work in "Watercolor No. 2" shows his idea of rendering nature.

Excellent portraits in line and watercolor are by Carl C. A. Erickson, notably that of J. L. Brandon. The work of Edward H. Suydam, Alice W. Donaldson and of Catherine Morris is to be noted, as well worth attention of those who are interested in landscape painting, especially the pictures "Over the Hill" and "The Green House" by the last named artist. John J. Dull exhibits a group of landscapes painted at Addingham that note the color of the scenes in the most direct way.

Illustrations by Thornton Oakley of the war work in the shipbuilding plant at Hog Island are a striking feature of the show. Jessie Willcox Smith shows a number of admirable cover designs. Violet Oakley is represented by four capital portraits in red chalk. Walter Griffin exhibits a set of numbered pastels that are exquisite little spots of tender color, and Fred Wagner has another group in the same medium that show careful study of rural scenes in moonlight. There are two finely finished pastels by Charles Warren Eaton—"Melting Snow" and "Lake Como." Interesting combinations of color are to be seen in decorative designs by Edith Sturtevant and Edith Emerson.

Review of the miniatures and of the work of the Chester Springs school will follow in a later issue.

Eugene Castello.

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On 22d and 23d NOVEMBER, 1918

On View 21st November

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and proceeding from his studio

SECOND SALE IN PARIS—Galerie Georges Petit, Rue de Sèze, No. 8

ON 11th, 12th and 13 DECEMBER, 1918

On View (Private) on 9th December—(Public) on 10th December

Auctioneers, Me. F. Lair-Dubreuil, 6 Rue Favart; Me. Edmond Petit, 25 Rue Coquillière. Experts, MM. Bernheim Jeune, 25 Bd. de la Madeleine; MM. Durand Ruel, 16 Rue Lafitte; M. Ambroise Vollard, 28 Rue de Grammont; M. Loys Delteil, 2 Rue des Beaux Arts (for engravings).

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OLD PAINTINGS

By Boilly, Boucher, Chardin, Danloux, David, Desportes, Duplessis, Van Dyck, Fragonard, Greuze, Largillière, Nattier, Netscher, Oudry, Pater, Vigée-Lebrun, Watteau, Wouvermans.

PASTELS By Peronneau

WORKS OF ART TAPESTRY SALE

(AFTER DEATH IN PARIS)

Galerie Georges Petit, 8 Rue de Sèze

MONDAY, 25th NOVEMBER, 1918

On View 23rd and 24th November

Auctioneer, Me. F. Lair-Dubreuil, 6 Rue Favart. Experts, M. Georges Petit, 8 Rue de Sèze; M. Georges Sortais, 11 Rue Scribe; MM. Duchesne and Duplan, 10 Rue Rossini.

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The Dearth Memorial exhibition, which has attracted so much deserved attention here will be shipped to the Memorial Art Gallery, Rochester, where it will be shown from Nov. 18 to Dec. 31. From there it will go to New York, to be exhibited during January.

Mrs. Cornelia B. Sage-Quinton, Director of the Albright Gallery, is arranging a war exhibition at the Gallery, date of opening to be announced later. This will consist of a large number of French war posters, loaned to the National City Company; the large and important war picture "Carry On" by Edwin H. Blashfield, and the exhibition of paintings and drawings by soldier-artists done in the trenches, which will be accompanied by M. Louis Leblanc of France and Sergt. Lortac, the noted "Blue Devil" now in this country.

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Arlington Art Galleries, 274 Madison Ave.—Selected American paintings.
The Art Alliance of America, 10 E. 47 St.—Textiles.
E. C. Babcock Art Galleries, 19 E. 49 St.—Annual exhibition of works by leading American artists, including Inness, Wyant, Blakelock, Martin, Homer and Fuller. During November.
Bourgeois Galleries, 668 Fifth Ave.—Modern art, to Dec. 7.
Braus Art Gallery, 2123 Broadway—Portraits by G. Laurence. Extended to Nov. 16.
Original drawings by Miss Jessie King of Glasgow, Scotland, Nov. 18-30.
Brooklyn Museum, Eastern Parkway—Works by the Russian painter, Boris Anisfeld, to Dec. 1.
Durand-Ruel Galleries, 12 E. 57 St.—Paintings of the "Avenue of the Allies" by Childe Hassam, Nov. 15-Dec. 7.
Ehrich Gallery, 707 Fifth Ave.—Official Persian exhibit from the Panama-Pacific International Exposition. To Nov. 30.
Ferargil Gallery, 24 E. 49 St.—Paintings by William L. Lathrop. Through the month.
Flambeau Weavers, 7 E. 39 St.—The Bryant Fleming collection of Chinese carved panels, to Dec. 1.
Folsom Gallery, 560 Fifth Ave.—Paintings by American artists, including examples of the late Henry G. Dearth.
Gorham Galleries, Fifth Ave. at 36 St.—Carry-on exhibition of American sculpture. Patriotic and war subjects, to Nov. 30.
Grolier Club, 47 E. 60 St.—Books and engravings illustrative of the arts of the architect and interior decorator, principally of the XVIII century. To Dec. 31.
Kennedy Galleries, 613 Fifth Ave.—Old naval prints, Etchings by Sears Gallagher, through Nov.
The Little Gallery, 4 E. 48 St.—Modern Spanish and Venetian wrought iron, through the month.
The Macdowell Club, 108 W. 55 St.—Group exhibition, to Nov. 19.
Manhattan Painter-Graveurs Club—Mussmann Gallery, 144 W. 57 St.—Prints to Nov. 26.
Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Fridays, 25c., free other days. A XIII century statue of the Virgin and Child. Drawings by Leonardo da Vinci, a Wei tomb entrance, reliquary of St. Thomas, a Becket, silver with Niello decoration, etc.
To Nov. 23 drawings made by children in the elementary schools of Paris during the war. Class Room B is used for the display. Frank H. Collins, director of drawing in the elementary schools, will address different groups of public school teachers in the exhibition room on Nov. 18 and 20, 3:30 P. M.
Montross Gallery, 550 Fifth Ave.—Early Chinese portraits, potteries and stone sculpture as collected by A. W. Bahr, to Nov. 30.
National Arts Club, 15 Gramercy Park—Annual book exhibition, "War Books of the Year," to Nov. 29.
New York Public Library—Print Gallery (Room 321)—The War Zone in Graphic Art, including etchings and other prints depicting eastern France and Belgium during the seventeenth-nineteenth centuries. The modern prints are mainly from the S. P. Avery collection.
The National Society of Craftsmen, 119 E. 19 St.—Works by soldiers and sailors, indefinite.
N. Y. Historical Society, Central Park West and 76 St.—Drawings of powder horns, through Nov.
N. Y. Society of Painters, 215 W. 57 St.—Second annual exhibition, to Nov. 24.

N. Y. Water Color Club, 215 W. 57 St.—29th annual exhibition, to Nov. 24.

Pen and Brush Club, 134 E. 19 St.—Crafts exhibition and sale, Nov. 18-Dec. 2.

Satinover Galleries, 27 W. 56 St.—Paintings by old masters and art objects. Indefinite.

The Touchstone House, 118 E. 30 St.—Painted furniture by Mrs. Berthelin Osgood, Nov. 19-Dec. 2.

ART AND LITERARY AUCTION SALE CALENDAR

American Art Association, Madison Sq. South—The Private Library of the late James Stillman, including fine art publications, first editions, colored-plate and costume books, standard sets and Americana. Mon., Tues., Wed. and Thurs., Nov. 18, 19, 20 and 21, at 3 o'clock in the afternoons, and 8:15 in the evenings.

The Anderson Galleries, Park Ave. and 59 St.—Choice books from the library of E. B. Clare-Avery, including Burton's Arabian Nights and other fine books. Mon., Nov. 25 at 2:30 and 8:15 P. M.
Rare books from the stock of Robert H. Dodd (Part One). Mon., Tues., Thurs., Nov. 18-21 at 2:30 P. M. each day.
Valuable paintings sold by order of Edythe H. Blumenstiel and other collectors, Tues., Nov. 26, 8:15 P. M.

Spanish-American textiles and vestments. The collection of Merritt Lund of New York with a consignment from Italy. Sat. aft., Nov. 16 at 2:30.

BOSTON—C. F. Libbie & Co.—Important collection of books carefully selected from several private libraries and attics in Vermont, by Charles E. Tuttle, of Rutland, Vermont. Comprising American history, genealogy, Washingtoniana, town histories, almanacs, early American poetry, Indian history, works on medicine and insanity, Quakers, Mormons and other sects, War of 1812, Civil War, Confederate publications, etc. Nov. 19, 20 and 21. Each day at 10 and 2 o'clock. Important collection of New England town histories and genealogies, Western and Indian history, Lincolniana, including the rare John Wilkes Booth proclamation, rare American almanacs, song books, newspapers, South Seas, laws and trials, periodicals, American lithographs, rare masonic address, bibliography, Washingtoniana, etc., together with the dramatic and musical collection of William F. Johnson, an old-time Boston actor, comprising old plays, music and manuscripts, autographs of and relating to Anthony Burns, the fugitive slave. Tues. and Wed., Nov. 26-27 at 10 A. M. and 2 P. M.

ARTISTS' EXHIBITION CALENDAR

Arden Studios, 599 Fifth Ave.—Twentieth Annual Exhibition of American Society of Miniature Painters. Opens Nov. 20.

National Academy of Design—Winter exhibition, Dec. 11-Jan. 12, 1919. Exhibits received at 214 W. 58 St. only, on Nov. 25 and 26, 9 A. M. to 5 P. M.

COMPETITIONS

The General Motors Export Company, 1764 Broadway, offers \$1,500 in prizes for automobile poster drawings of the following cars: Buick, Cadillac, Chevrolet, Oakland and Oldsmobile; also General Motors trucks. The first prize is \$750 for the best drawing. A prize of \$250 for the second best drawing. Four prizes of \$125 each for the third, fourth, fifth and sixth best drawings. The submitted drawings must be in colors suitable for reproduction by lithography. The drawings to receive consideration must be delivered to The General Motors Export Co. on or before Nov. 23.

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School Art League, 10 E. 47 St.—Offers prizes to high school pupils for toys designed by them. Contest opens on Nov. 1. Designs in finished state to be submitted by Nov. 30.

Old Masters and Objets d'Art

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ART AND BOOK SALES

Large Art Sales Pending

Reports are current of several sales of art collections now pending, but it is not likely that any of those contemplated will take place until early in the new year. With the advent of 1919 a number of large art collections may come on the market.

Sale of Lincolniana

A broadside, issued by the War Department following the death of President Lincoln, and offering a large reward for the apprehension of John Wilkes Booth and his accomplices, is an item of historic interest included in a sale of Lincolniana, and other Americana, to take place in Boston, Nov. 26 and 27.

This item is extremely rare and was formerly in the possession of an army officer. No record of its sale by auction appears and it is not mentioned in any of the large collections, except the Boyd, from which Mr. Lambert obtained the present copy. There are several other items relating to Lincoln and Washington in the collection.

Chinese Art Sold

Temple Buddhas and other Chinese art, including paintings, porcelains, tapestries and raiment, collected by W. R. Giles, Peking correspondent of the Chicago "Daily News," and another former resident of Peking, sold at the Anderson Galleries, Sat. aft., Nov. 9, brought \$2,612.

Brick Row Book Shop Sale

First editions and association copies from the Brick Row Book Shop, were sold at the Anderson Galleries, Fri. aft., Nov. 8, for a total of \$1,545.

Henry E. Huntington Library Sale

At the third and final session of the sale of English literature from the library of Henry E. Huntington, at the Anderson Galleries, Thurs. aft., Nov. 7, \$5,150 was realized for the 210 items dispersed, making a grand total of \$17,861.

The top price, \$410, was paid by George D. Smith for Nos. 630-35, a collection of first edition madrigals, by Nicholas Yonge (London, 1597). The same buyer paid \$280 for No. 624, "The Tragedy of Tancred and Gismund" by Robert Wilmot (London, 1592), Kemble-Devonshire copy of the first edition. No. 513, "Alastor; or, the Spirit of Solitude" by Percy Bysshe Shelley (London, 1816), first edition with Hoe bookplate, went to J. F. Drake for \$252.50.

Channing Ellery Estate Sale

A collection of home appointments, including paintings, etchings and Oriental rugs belonging to the estate of the late Channing Ellery, and other estates, sold at the Fifth Avenue Auction Rooms, aft. Nov. 6, 7, 8 and 9, brought a total of \$10,530.

THE WINTER ACADEMY

The winter exhibition of the National Academy will be held in the Fine Arts Galleries, Dec. 11 to Jan. 12 next inclusive. Varnishing Day will be Tuesday, Dec. 10. Days for receiving exhibits are Nov. 25 and 26, 9 A. M. to 5 P. M.

The jury of selection consists of Gifford Beal, Louis Betts, E. H. Blashfield, George de F. Brush, Emil Carlsen, E. I. Couese, Bruce Crane, F. V. du Mond, Ben Foster, C. W. Hawthorne, W. H. Howe, H. Bolton Jones, Sergeant Kendall, Jonas Lie, Paul Manship, Gari Melchers, J. Francis Murphy, Leonard Ochtman, Edward H. Pott-hast, William Robinson, Charles Rosen, Chauncey Ryder, Gardner Symons, A. T. Van Laer, Douglas Volk, Robert W. Von-noh, and F. J. Waugh. On the hanging committee are Will H. Low, Herbert Adams, and John F. Carlson. Paul Bartlett, Howard Russell Butler, D. C. French, Francis C. Jones, H. A. MacNeil, William T. Smedley, H. W. Watrous, and J. Alden Weir constitute the jury of awards. The Proctor, Altman, Isidor Julia A. Shaw, Elizabeth N. Watrous, and Helen Foster Barnett prizes will be awarded as usual.

The Academy suggests to its members and exhibitors that they submit works relating to the war.

Richard Newton to Marry

Mrs. William Lowe Rice of N. Y. and Southampton, L. I., has announced the engagement of her daughter, Miss Mildred Gautier Rice, to Richard Newton, Jr., son of the late Rev. Dr. R. Heber Newton. Miss Rice's father was the late William Lowe Rice of Cleveland, Ohio. Mr. Newton was graduated from Columbia and later was a student at Oxford. He also studied art in Paris and Morocco, is master of the Suffolk Hounds at Southampton and a member of the Brook and Riding Clubs. He is a widower, and his wife, who died two years ago, was Miss Grace Clarke, daughter of Mr. Thomas B. Clarke.

Chevalier Francesco Paolo Finocchiaro and his bride, formerly Mrs. John Mason of Newport, have returned to N. Y. from a trip to the Adirondacks and are now at his new studio No. 44 West 77 St., where the artist is engaged in painting several portrait commissions. Chevalier Finocchiaro plans to paint a portrait of the Apostolic Delegates to the U. S. in the near future.

ELMIRA

The Arnot Art Gallery has reopened, after being closed a month, owing to the epidemic of influenza, and an exhibition of English, French and American oils is now on in the gallery.

PROVIDENCE

At the Rhode Island School of Design several important and recent gifts are now shown, among them a fine example of Marcus Waterman, who was born in Providence in 1834 and died at Maderno, Italy, in 1914. This artist was especially well known in Boston, where he maintained a studio for many years, and the acquisition of an example of his work by the school is very gratifying. The canvas is entitled "Wood Interior" and the donor is Mrs. Isaac Fenno Gendrot.

Another excellent work among the gifts is "Study—Cattle," by Edward M. Bannister, given by Mrs. George H. Davenport. As much cannot be said for "Portrait of Lillie," by Carol Beckwith, given by Mr. Herbert M. Satterlee. The example is brilliant in color but awkward in pose.

An anonymous gift is that of a portrait by George W. Bellows, a clever technical stunt; "Waterfall in Yellowstone Park" is by J. H. Twachtman. Mrs. Gustav Radeke loans a gentle harmony in opalescent tones; "Over the Bar," by Charles H. Woodbury, loaned by the artist, is unusually soft in color and texture and a trifle more suave in composition than typical; and "Knitting," by J. Alden Weir, loaned by Mr. Duncan Phillips, Washington, D. C., is a typical work pervaded by the usual tonal harmony associated with the artist.

At the Providence Art Club Wilfred S. Duphiney is showing 35 oils and drawings, mostly portraits and figure compositions. Mr. Duphiney has ambition and considerable technical skill, also a commendable disregard of conventionality, which tendency, if properly exercised, will undoubtedly lead to the formation of an individual style. "Portrait of Mr. Ernest T. H. Metcalf" is a serious and successful canvas; "My Sister" is a portrait in the tertiary palette in which the artist achieves his happiest results. The large "Decoration for Dining Room" is an ambitious attempt to unify the five senses and makes its appeal frankly as a decoration rather than by any new or novel theme, for the composition itself is very obvious. A group of small landscapes attracts favorable comment.

At Tilden & Thurber Galleries a collection of color etchings are on view. "Big Willows," by G. de Latenay, is romantic in conception and tender in color; "Setting Sun" and "Lunch Hour," by G. Le Gout Gerard, are harbor scenes full of a wistful and poetic beauty. There are also several of the popular views of the Cathedral at Rheims.

W. Alden Brown.

WORCESTER

The fifteenth annual exhibition of works by local artists is now open in the upper gallery of the museum. Among the artists represented are many men and women formerly of Worcester, now living in Boston, including Charles Curtis Allen, Emily Burling Wait, Harold J. Cue and John Wilson. The show contains 93 works by 25 artists. An important department this year is the arts and crafts, and there are interesting examples of such crafts as weaving and basketry, which are now being studied in Worcester for use in re-educational work with the soldiers.

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Represented in the exhibit are: Harold J. Cue, Frank J. Darrah, Albert Newton Francis, Grace E. Hackett, Arthur Heickell, M. S. Jameson, Madeleine Carleton Jealous, Mabel Dickinson Pond, Harriet F. Smith, Florence E. Thayer, Annie M. Waite, Emily Burling Waite, Charles Curtis Allen, Fanny A. N. Topanelian, Marion Torrey, George T. Tribe, Miriam Washburn, Frances J. Camber, George W. Child, Hattie M. Estey.

The modern American painters represented in an exhibition of "Paintings by Contemporary American Artists," now on at the museum, are George Bellows, Frank W. Benson, F. A. Bosley, Bryson Burroughs, Emil Carlsen, Elliott Daingerfield, Paul Dougherty, Gertrude Fiske, A. C. Goodwin, Lillian W. Hale, Robert Henri, Charles Hopkinson, Louis Kronberg, Ernest Lawson, Jonas Lie, Philip Little, Wilton Loskwood, J. Francis Murphy, William M. Paxton, Lilla C. Perry, Marion Powers, Elizabeth W. Roberts, John S. Sargent, A. F. Schmitt, L. Seyffert, Akbert Sterner, Gardner Symons, A. V. Tack and Allen Tucker.

Pen and Brush Club Activities

The annual November meeting of The Pen and Brush Club was held at the new clubhouse, 134 E. 19 St., Thursday eve. last, and was followed by a reception to Mrs. Muchmore, the chairman of the House Committee. The Pen and Brush is active in the United War Work campaign and Miss Ida Tarbell has issued an appeal for contributions to be sent to Miss Ruth Hallock, captain of The Pen and Brush United War Work campaign. The club expects to resume its art exhibitions in the near future. Miss Jane Peterson is chairman of the Exhibition Committee.

"Miss" Isidore Konti

A prominent St. Louis gentleman who is much interested in the woman movement, attempted to bring together in one volume the fruits of the women workers of exceptional genius, as evidence that women ought to have the vote, since they could do all the other things that men could do. Among his letters of request for biographic data and photographs of statues, one was sent to Isidore Konti, with the salutation "My dear Miss Konti." The book was never published. The shock of finding that this one "sculptress" resented being called a woman was such that the feminist gentleman lost heart.

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